

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

Prokofiev-Mozart Festival 1991

Friday, January 18, 1991

8:00 pm

Walter Hall

PROKOFIEV-MOZART FESTIVAL 1991

a series of five concerts
featuring the complete chamber works of Sergei Prokofiev
in honour of the 100th anniversary of
the composer's birth (April 23, 1891)
as well as
selected chamber works of Wolfgang Amadeus Mozart
to commemorate the 200th anniversary of
the composer's death (December 5, 1791)

A Co-presentation of

the University of Toronto Faculty of Music
the Hart House Music Committee and
the Canadian Broadcasting Corporation



This series will be presented on CBC Stereo's ARTS NATIONAL (94.1 FM at 8:00 PM) between April 22nd and 26th. On the preceeding Friday evening (April 19th), ARTS NATIONAL will also be presenting a two-hour documentary on the life of Sergei Prokofiev.

The host of ARTS NATIONAL is Terry Campbell.

PROGRAM

Sonata for Piano Four Hands in C Major, K. 521

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante

Allegretto

Marietta Orlov and Patricia Parr, piano

Sonata for cello and piano, Op. 119

Sergei Prokofiev
(1891-1953)

Andante grave; Moderato animato

Moderato; Andante dolce

Allegro ma non troppo; Andantino

Daniel Domb, cello; Patricia Parr, piano

****Intermission****

Quintet for oboe, clarinet, violin, viola and double bass, Op. 39

W.A. Mozart

Theme and variations

Andante energico

Allegro sostenuto

Adagio pesante

Allegro precipitato

Andantino

Richard Dorsey, oboe; Joseph Orlowski, clarinet

Lorand Fenyves, violin; Steven Dann, viola

Thomas Monohan, double bass

Piano Quartet in G Minor, K. 478

W.A. Mozart

Allegro

Andante

Rondo

Patricia Parr, piano; Lorand Fenyves, violin

Steven Dann, viola; Daniel Domb, cello

TONIGHT'S PERFORMERS

STEVEN DANN began as a violinist, studying under the late Harry Gomez. Switching to the viola in his late teens, his subsequent teachers were Lorand Fenyves at the University of Toronto, Robert Pikler in Australia, and Bruno Giuranna in Italy and England. Upon graduation, Mr. Dann was named principal viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony and the Toronto Symphony where he is today. As a soloist, he has performed with the orchestras of Winnipeg, Vancouver, and Toronto, as well as the National Orchestra of Spain, the Sudwest Deutsche Philharmonie and the Concertgebouw Orchestra.

DANIEL DOMB'S solo appearances have included the Chicago Symphony under Seiji Ozawa, the Boston Pops under Arthur Fiedler, the Toronto Symphony under Andrew Davis, the New York Philharmonic and the Cleveland Orchestra. Born in Israel, Daniel Domb began studying with Paul Tortelier in Paris at the age of eleven, and a few years later was chosen by Leonard Bernstein to appear with the New York Philharmonic. He earned a Masters degree from Juilliard at 21, and following studies with Leonard Rose and Gregor Piatigorsky, Domb joined the Cleveland Orchestra as principal cellist. In 1974, he became principal cellist of the Toronto Symphony. Since then he has made dozens of solo appearances with the Toronto Symphony, both at home and on tour.

RICHARD DORSEY is a graduate of Boston University and the Catholic University of America in Washington. He has performed as principal oboe with the United States Air Force Symphony, Oklahoma City Symphony Orchestra, Stratford Festival Ensemble, Kitchener-Waterloo Symphony and National Arts Centre Orchestra. Mr. Dorsey joined the Toronto Symphony as associate principal oboe in 1979; in 1983, he was appointed to the post of principal oboe. In addition, he has been a Faculty member of the University of Oklahoma and Sir Wilfrid Laurier University.

LORAND FENYVES, Professor Emeritus at the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. Last season, he performed at the Cornwall International Festival in England, and he returned to Spain and Hungary for concerts with Zoltan Kocsis and Miklos Perenyi. During the fall of 1990, Lorand Fenyves performed at the Mondsee Festival of Chamber Music in Austria; the concerts were subsequently repeated at Wigmore Hall in London.

THOMAS MONOHAN was a member of the St. Louis Symphony, Israel Philharmonic, National Symphony Orchestra of Washington, and Detroit Symphony prior to joining the Toronto Symphony as principal double bass in 1966 -- a position he maintains today. In addition to teaching at the University of Toronto, Mr. Monohan has been an instructor for the National Youth Orchestra and at the Banff School of Fine Arts. He has former students in virtually every Canadian orchestra, as well as in orchestras throughout the United States and Europe.

Born in Romania, **MARIETTA ORLOV** began piano lessons at the age of six. She studied with Florica Musicescu (teacher of Dinu Lipatti, Radu Lupu), and graduated with a master degree in performance from the Faculty of Music in Bucharest. Marietta Orlov gave her solo debut at the age of sixteen and, following a ten-year career of performing with orchestras in Romania, she concentrated on chamber music. Previous engagements have included concerts at the Prague Spring Festival, Bromsgrove Festival in England, and broadcasts on radio and television throughout Europe. Marietta Orlov has taught at the Faculty of Music in Bucharest and at Notre-Dame College in Vienna; after moving to Toronto, she taught at Havergal College and, since 1978, she has been a staff member of the Faculty of Music, University of Toronto, and the Royal Conservatory of Music.

JOSEPH ORLOWSKI graduated from the University of Toronto with a Bachelor of Music in performance in 1981, having studied with James Campbell. He has been a member of the National Ballet of Canada Orchestra, the Canadian Opera Company Orchestra, and the National Arts Centre Orchestra. He held the position of assistant principal clarinet and bass clarinet with the Vancouver Symphony Orchestra for two years, prior to accepting the invitation to join the Toronto Symphony in September of 1988.

Since her debut with the Toronto Symphony at the age of nine, **PATRICIA PARR** has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals, including the Marlboro Music Festival in Vermont. As a founding member of the ensemble Amici, with cellist David Hetherington and clarinetist Joaquin Valdepeñas, she has toured eastern Canada and eastern Europe. The spring of 1991 will see Amici in China, giving concerts and masterclasses in the province of Jiangsu.

PROGRAM NOTES

Sonata for piano four hands in C major, K. 521

W.A. Mozart

This is the last piano work for four hands that Mozart wrote. It dates from May 1787, when he was working on *Don Giovanni*. The buffo-style opening theme, loudly stated in four octaves, exudes Mozart's youthful and precocious spirit. The quieter second theme (at measure 34) is related to the opening theme, not only by its dotted rhythm, but also by its jagged contour. The motive of a falling third and rising fourth (G-E-A) in the first theme is treated differently in the second theme. Whereas in the first theme, the repetitions of that motive form a descending pattern or sequence, in the second theme, its repetitions rise to a loud peak (on the notes D-B-E) in the sixth measure. This important motive is reiterated in the closing section of the exposition. Mozart combines both keyboard-style writing with the expanded contrapuntal possibilities afforded by four hands, and freely transfers thematic material from one register to another in the manner of a string quartet. In the second movement the stately, serene theme of the opening and closing sections contrasts with the darker, animated middle section. Similarly, in the closing sonata-rondo movement, the rather placid, recurring rondo theme, with its static tonic pedal in the bass, is contrasted by dramatic outbursts and virtuoso passagework for both players in the intervening sections.

Sonata for Cello and Piano, Op. 119

Prokofiev

The most immediately striking quality of Prokofiev's *Sonata for cello and piano* is the variety of moods that unfold in a freely narrative fashion. The first movement begins with a calm, lyrical theme for the cello alone, which is reminiscent of the opening of Beethoven's great *Cello Sonata in A major, Op. 69*, but which has unexpected chromatic inflections that distinguish Prokofiev's style. The piano joins the cello in sympathetic response to this theme, and soon a new theme emerges in the piano part in *D Dorian*. Within a few measures, a sudden forte climax is reached in the remote region of F# major (but with added dissonance), and both cello and piano vehemently play dark, chordal textures. Soon after this, the cello begins a brighter theme in G major in the high register. A little later, the initial motive from the Dorian theme is played *animato* by the cello, and is imitated by the piano. Prokofiev recapitulates all this material in a new fashion, but saves the most dramatic and virtuoso writing for the cello part in the penultimate measures. The movement ends peacefully in C major. The second movement is a scherzo in a moderate tempo, whose teasing first theme is contrasted with a middle section that recalls the lyricism of the first movement. The finale begins with a carefree, wide-ranging theme, lightly embellished by Scotch snaps. Towards the end, the opening theme from the first movement returns in a loud, imposing manner that provides the necessary impetus for Prokofiev's resounding conclusion to this piece. The work was composed in 1949 and premiered by cellist Mstislav Rostropovich and pianist Sviatoslav Richter.

Quintet, Op. 39

Prokofiev

Prokofiev's *Quintet*, composed in 1924, exemplifies the somewhat abrasive, dissonant style that he developed after the First World War, a style which mellowed in later years. The first and last movements are roughly centred on G minor, but with added dissonance in the harmonies and chromatic inflections in the melodies that enhance the tonality. The whole work may be called a suite or divertimento, with each movement having a distinct character and form. The greatest contrast is made between the fourth and fifth movements. The lugubrious fourth movement is a study in perpetual motion, in which the top melody and the dissonant ostinato figures in the lower parts slowly evolve towards a climax in an almost minimalist fashion. The following movement breaks free from the constricting chains of the fourth movement, not only because of the quicker tempo, but also because the principal melody, introduced by the contrabass, has a strong sense of direction, and is punctuated by short, sharp outbursts from the other strings. The finale is dominated by a distinct motive, like a bird call, that appears about a third of the way into the movement in the oboe part. This is just one of many pictorial associations which Prokofiev makes in the *Quintet*, and which distinguishes his unique musical personality.

Piano Quartet in G minor, K. 478

W.A. Mozart

Mozart's two piano quartets, in G minor and E flat, were composed in July 1785 and June 1786, respectively. In earlier works for this instrumentation, the strings had been limited to an accompanying role. Mozart brings to the genre equality among the instruments, virtuoso part writing, and his genius for thematic development. The G minor quartet stands out because of the serious character of its first movement. The first motive, boldly stated in octaves by all the parts, contains a falling fourth (G-D), and an insistent, falling appoggiatura (E flat-D). Mozart develops the germ motive for the first 50 measures of the exposition, freely changing the opening falling fourth to a fifth or octave, and counterpointing the motive in various ways. In the second half of the exposition lighter, contrasting themes are unfolded in the relative major. In the coda to the first movement, a restatement of the opening theme with a brief redevelopment provides an emphatic close. The dark, restless mood of the first movement is all but forgotten in the last two movements. The rondo-finale is not in G minor, as one would expect, but rather G major. Nor is the texture of the finale as contrapuntally sophisticated as the first movement. The playful character of the rondo theme is conveyed by syncopated, falling fifths and by a sinuous, chromatically embellished ascent to the melodic peak. As in the other movements, Mozart contrasts the piano and strings, just as he contrasts solo and ripieno in his concerto writing. But a chamber work such as this is a collaborative enterprise which precludes the emergence of the pianist as the dominant performer.

--Mark Anson-Cartwright
History and Literature, Year 4

Prokofiev-Mozart Festival 1991

Concert #2

Sunday, February 3, at 3:00 pm
Hart House, University of Toronto

Jacques Israelievitch, violin; Robert Kortgaard, piano

Concert #3

Saturday, February 23 at 8:00 pm
Walter Hall, Edward Johnson Building
Final 1990/91 Faculty Artists Series Concert

Orford String Quartet; Joaquin Valdepeñas, clarinet; William Aide, piano

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| Prokofiev | Overture on Hebrew Themes for clarinet, piano and string quartet, Op.34
Adagio (from Cinderella) for cello and piano, Op. 97 bis
Ballade for cello and piano, Op. 15 |
| Mozart | Trio in E flat Major for clarinet, viola and piano, K. 498
String Quartet in D Major, K. 575 |

Concert #4

Sunday, March 3 at 3:00 pm
Hart House, University of Toronto

Jacques Israelievitch, violin; Mark Skazinetzky, violin
Christopher Redfield, viola; David Hetherington, cello

Concert #5

Sunday, April 7 at 3:00 pm
Hart House, University of Toronto

Jacques Israelievitch, violin; Robert Kortgaard, piano
